



This paper deals with "PSI-PAINTING" (psychic painting) by a young Brazilian psychologist who is also a Spiritist medium. LUIZ ANTONIO GASPERETTO.

Luiz Antonio was born in São Paulo, Brazil, on August 16, 1949. He is the second son of Aldo and Zibia Gasparetto, a typical middle class couple. The husband was an accountant by profession and had a hard struggle to bring up his family of four. After Pedro and Luiz Antonio, two other children were born, Irineu and Silvana.

Luiz Antonio, like all mediums, was an uncommonly sensitive child living in a state of emotional upheaval which he neither understood nor was able to control. Because of this acute sensitivity he had considerable difficulty in his relationship with other children and even with the members of his family. In view of other problems which plagued him, his parents, thinking that companionship with strange children of his age would help him, placed him in school at the age of five. But in school things were no better and his teachers faced still another problem - that of trying to keep the restless child quiet. At last one teacher noticed that the youngster seemed strangely attracted to shapes and colours so she gave him coloured chalks and the task of drawing on the blackboard the maps and assignments the children were doing at the time. This fortunately worked out and while he was doing this work, Luiz Antonio kept quiet. However, this observation by the teacher also noticed that although he enjoyed doing the work, he was handicapped in the execution of the drawings as he seemed to have little innate knowledge of art. So she suggested that his parents enroll him in an art school suitable for his age. This was reluctantly done but the choice was unfortunate as it was only a few months later that the teaching was inadequate for the boy's needs. After eight months Luiz Antonio gave up this art course having learnt little during that time.

When Luiz Antonio was thirteen years old, a new phase of his life started and this happened during one of the weekly meetings held by the Gasparetto family to study Spiritism. Like most Spiritist families, friends and members of the family gathered together for this meeting. Although Luiz Antonio and his brothers were expected to participate, though Luiz Antonio was a trial to the rest of the group because of his restlessness. However, at this particular meeting, he was

really quiet. His arms had become paralyzed and he was only able to move them freely after the meeting was over. Later he began to feel pains down his arms and complained to his mother. Zibia Gasparetto immediately spoke to a friend who was a well known medium and this friend suggested that the boy be sent along to one of the meetings she held at her Spiritist Centre; this would allow her to observe him more closely under the right conditions. Zibia agreed as she thought her boy might really have an incipient automatic writer (as she was). If Luiz Antonio was able to do this, the development of this faculty would help him and those around him.

When they arrived at the meeting, Luiz Antonio was placed at a table where all the mediums sat (x) and in front of him he was given a stack of papers and a few pencils. If he became entranced, writing materials were there! But when the meeting started, instead of writing the youngster drew pictures only ceasing when the sheets were covered with drawings. Then he got up and gave drawings to some of the sick who were there for that purpose, speaking in a tongue which was recognized by one of the people present in Chinese dialect.

After the meeting was over, the person who had invited Zibia and her son suggested that, in spite of his tender age, he showed extraordinary mediumistic potentiality and should develop it in a careful manner. Luiz Antonio should come to her Centre for this purpose three times a week. As he had felt so well there, Luiz Antonio made no bones about coming and turned up regularly at the Centre three times a week.

Little by little he developed his mediumship, became calmer and better, and the drawings also improved although at that time no one, particularly the youngster - dreamed that a group of famous discarnate Masters, mostly of the Impressionist school, were preparing him for the work he was going to do. It was only years later, when his teacher took him to see the famous Brazilian medium - Francisco Cândido Xavier - did the first painter sign his name. But after that, little by little, the masters made themselves known to Luiz Antonio. And now, sixteen years later, these painters have produced close to five thousand works of art through their young medium.

Over the years the styles have become more pronounced as the Masters have learned to manipulate his arms - and legs ... But it should be stressed that Luiz Antonio himself has little knowledge of art and the styles, colours and other details favoured by each Master. Luiz Antonio also had to learn to adapt himself to the Masters, to become utterly passive when the painters wish to do their work, but the close proximity to these discarnate Masters has learnt him quite a lot.

It should be observed that it is not the usual procedure for Spiritists to take their children to sessions such as the one Luiz Antonio went to. Spiritist youngsters participate of study groups in their homes and also in youth groups of which each Centre has more, divided according to the children's ages.

How the psi-paintings are produced.

1. The medium only paints when entranced.
2. The pictures are produced in the dark with only a faint red bulb to light the place.
3. Music is played during the entire session, sometimes very loudly. The explanation is that the vibrations of the music help harmonize the surroundings and the thoughts and feelings of those present.
4. The work is done at extremely high speeds. A simple picture in one colour might take a couple of seconds while more elaborate ones take from 10 to 20 minutes.
5. The artists use either crayons or paints in tubes.
6. The colours are not laid out in an orderly manner, per color. They are simply placed in a heap.
7. They are executed with either hand, although the medium is ambidextrous.
8. They are also done with both hands working simultaneously. In this case the medium can either draw two heads or have both hands working on different parts of the same picture. He may also start with one hand the later change to the other, one hand helping the other.
9. Where two heads are done simultaneously, one portrait might be drawn upside down.
10. In such pictures, each hand signs the picture done by the hand responsible for the work. Then the signature on the upside down picture is signed upside down and back to front. The signature done by the other hand is signed in the normal manner.
11. Paintings are also produced with the feet and in such cases are often painted upside down and although one foot serves as the palette, it sometimes aids in the final painting.
12. Paintings have been done with feet and one hand working simultaneously, while the medium addressed a person nearby. This, however, does not happen very often.
13. Total absence of models, yet figures and faces are anatomically perfect and the solutions are those of a genius.
14. Portraits of people both alive and dead, famous or not, known or unknown to him. Some of the discarnates have been recognized by friends or relations.
15. The paintings are done in a variety of styles, each corresponding to the artist signing the work.
16. The discarnate artist often talks to the person helping to paint.

the paper down while the painting is being executed.

When using paint, this is smeared on to the fingers and palms of the medium's hand and then patted or rubbed on to the paper in a variety of styles which has to be seen to be appreciated.

The paints on the palms of the medium's hands do not mix. Although the palm might be covered with black, if a white is placed on it, it remains white. Yet, on the paper, the colours mix to form the shades required.

Who are the discarnate artists?

Up to now about thirty have signed their names to paintings. There are close to five thousand works of art produced, the following artists have participated: Delacroix, Franz Hals, Reynolds, Seurat, Degas, Manet, Matisse, Cezanne, Sisley, Goya, Diego Rivera, Dumont, Kandinsky, Anri, Anita Malfatti, Lazar Segall, Picasso, Modigliani, Tarsila do Amaral, Lautrec, Van Gogh, Gauguin, Degas, Tissou, Da Vinci, Belli, Debret, Raphael, Rembrandt.

Conclusion

Luiz Antônio Gasparetto has been tested several times by researchers who specialize in such work and observed by many all over world, too numerous to name individually.

The most important of the researchers who tested him was dr. Guimarães Andrade, President of the Institute Brasileiro

esquisas Psicobiofisicas, who was aided in his work by Guy Playfair, a member of the Society of Psychical Research and author of several books on the paranormal. In his book "The Infinite Boundary" Playfair mentions one of these tests in detail. Guitartes Andrade is of São Paulo, Brazil and Playfair is from London, England.

During the tests, a team of experts and laymen took films, photos, timed and observed the medium carefully.

When asked what he feels when trance painting is going on, Antonie said that at the start he feels a change in his

ular tone. This is followed by a sense of excitement as if something wonderful is about to happen. Then he feels his arms beat by a layer of energy. After this he senses the approach

red by a layer of energy. After this he senses the approach to be incarnate painters who make themselves known, speaking telepathically. Although he is not clairvoyant, the medium

each painter and can describe what they are wearing at the He also feels changes in mood and in his body, according painter approaching to start working. But Luis Antonio

be painter approaching to start working. But Luis Antonio often said that this is a personal experience, impossible to relate into words which will convince those who cannot or will

try to understand! Mediumship, however, has long been studied and explained by many eminent scholars and people of science. So it is no longer a mystery. If it is applied to explain how these

no longer a mystery. If it is applied to explain how these paintings are produced by a young Brazilian psychologist

who has no background in art, everything will become clear and further explanations are required.

Luiz Antonio's mediumship has aroused extraordinary interest all over the world and he has received invitations from scientific and otherwise, magazines, and television stations to demonstrate his ability to do psi-painting. The British Broadcasting Corporation did a 30-minute videotape on his work and this broadcast at peak hour on their "Nationwide" programme in March 1978. In the States, the National Broadcasting Corporation also showed Luiz Antonio with other mediums, also on a national programme. Television stations in other countries have done the same, and he has been invited to participate in congresses, both national and international. So much for the medium. And his

Many of the 5,000 paintings have been acquired by people interested in psi-painting or just because they enjoy having pictures in their homes, but it should be stressed that Luiz Antonio has never kept any of the proceeds for himself. The pictures are donated to the Spiritist Centre which he, his family and a group of devoted people run, and the proceeds help feed the thousands of utterly destitute and illiterate people who live in shacks in the outskirts of this immense city. The Centre itself attends to free of charge help to children, by means of standardized procedures of transfer (Pasteur 4 passes), under the orientation of supposed spiritual guides ("mentores espirituais"). 684 cases of recovery analysed in a previous report also presented at this Conference are commented. 90 cases of children with

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As a last word, it is important to know that the objective of the psi-paintings is not to give the world more works of art, but to show mankind that there is no death as such because it continues in a different dimension in the spiritual world. Man does not lose his personality or identity when he loses his physical body through death. He continues working, learning, improving, evolving. It also shows that the discarnate entities can make themselves known to us, can communicate with the world given the right conditions and the right channels - the mediums.

ESTUDO EXPLORATÓRIO QUE SUGERE A POSSIBILIDADE DE TRATAMENTO DE DISTURBIOS DO SONO POR MEIO DE TRANSFERÊNCIA DE ENERGIA.

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This is an exploratory research where transfer of energy is recommended as an aid in the treatment of children with sleeping disturbances. The authors studied the files of a Spiritist institution, in the city of São Paulo, that provides free of charge help to children, by means of standardized procedures of transfer (Pasteur 4 passes), under the orientation of supposed spiritual guides ("mentores espirituais"). 684 cases of recovery analysed in a previous report also presented at this Conference are commented. 90 cases of children with

physical disturbances, who had total remission of their symptoms without traditional medical help, provide further empirical evidence. The authors emphasize the need of further research related to this subject.

DOUCIO: As perturbações do sono são capítulo ainda controvertidos na Psicofisiologia e Medicina atuais, tanto quanto a sua origem, como a abordagem terapêutica. A explicação para sua ocorrência tem sido em geral dadas pela Psicofisiologia, abordagem esta que não tem a aceitação plena de toda a Ciência atual. Por outro lado, não há acordo também quanto à forma de tratamento desses distúrbios, dividindo-se os profissionais entre aqueles que utilizam uma abordagem farmacológica, os que realizam um encaminhamento psicoterapêutico (da criança, da família ou de ambas) e os que se servem de ambos os recursos.

Considerando em que a etiologia das perturbações do sono não está bem determinada, soluções são, todas elas, discutíveis, pois embora contenham pontos positivos, os negativos sempre estão presentes. A Psicoterapia, por exemplo, atua com isso em grande número de casos; por outro lado, sua duração e custo elevados levam-na fora do alcance da maioria da população. Do mesmo modo, os agentes farmacológicos são bastante eficientes; no entanto, a ingestão continuada de psicotrópicos por crianças pode levar à ocorrência de distúrbios psicomotores, os quais extremamente prejudiciais ao desenvolvimento social e emocional da criança e ao também tratamento especializado.

Termos práticos, porém, é desejável e necessário o tratamento das crianças que apresentam, já que pesadelos, insônia, terrores noturnos e sonambulismo apresentam experiências de agudo sofrimento para a criança e para sua família.

Diante desse quadro, chamou-nos a atenção o fato de que um elevado número de crianças tivesse total remissão de seus sintomas de perturbação de sono após breve atendimento de tipo não convencional, centrado na hipótese de transferência de energia através da imposição de mãos. Este tratamento é feito no serviço de assistência espiritual à criança, da Federação Espírita do Estado de São Paulo (FEESP), entidade esta considerada de Utilidade Pública Municipal, Estadual e Federal, e que está em atividade na Cidade de São Paulo há 43 anos.